

# MUSICAL FETTER

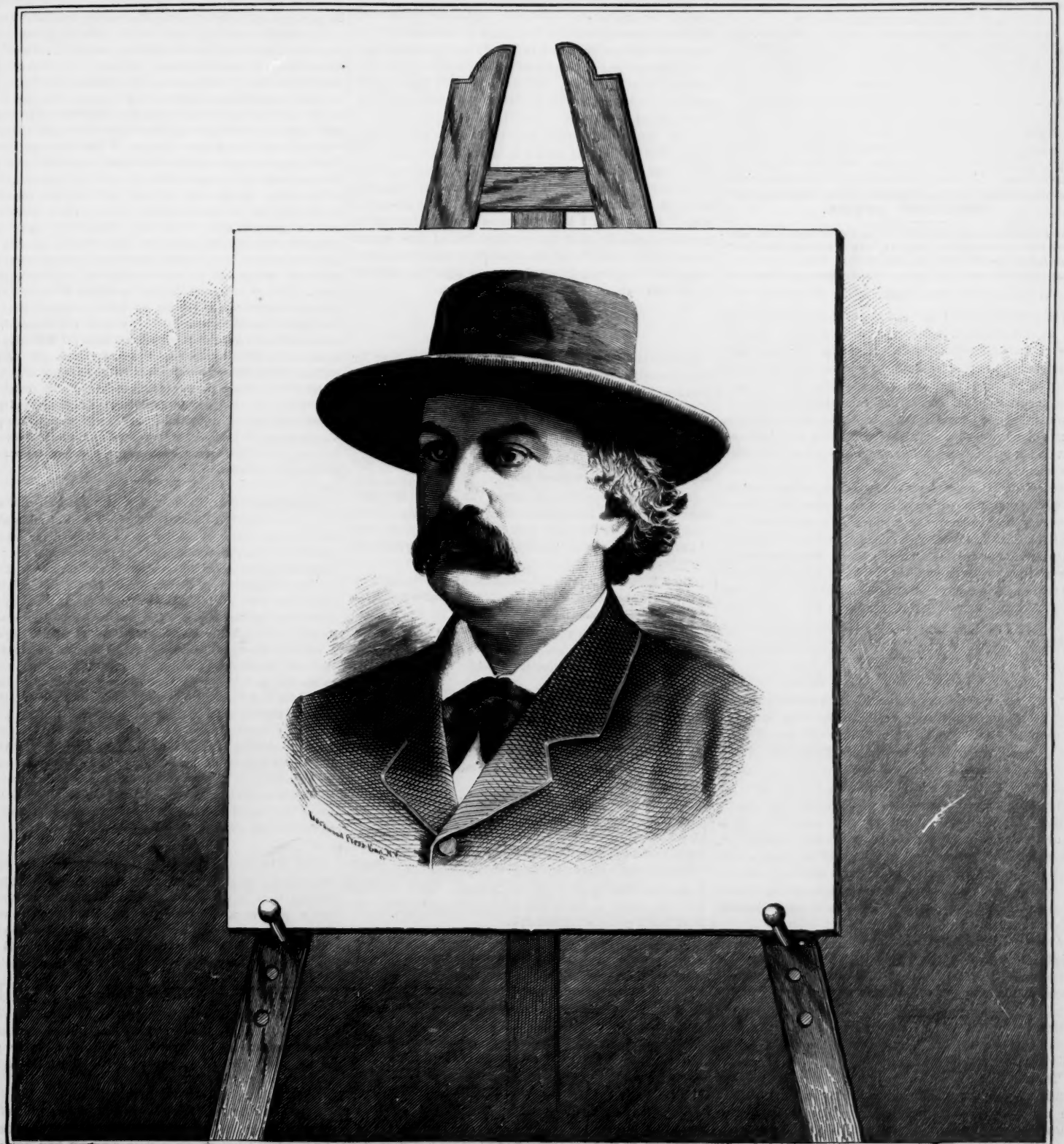
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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EDMUND NEUPERT.

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## IMPORTANT NOTICE.

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## BUSINESS MEN AS MUSICIANS.

THE importance of music as a means of education as well as of amusement, is becoming more and more patent, even to non-professional musicians. Music may have been considered in the past by business men as an art unworthy of notice, but times have changed and new thoughts have taken the place of old ones. That this was to be expected, no observing mind could doubt. At present, we are living in an age of musical as well as bank notes, and solid business men do not feel it beneath them to devote part of their time to the study of music.

New York has several excellent societies, whose members are wholly composed of men of mercantile pursuits. Among them may be mentioned the Produce Exchange Glee Club, the Bank Clerks' Musical Association, the New York Vocal Union, and others of the same character. That they should flourish in our midst is gratifying evidence of the hold music has taken upon people of all classes, and when it is said that the performances given by them are in no way calculated to inflict agony upon sensitive nerves and cultivated tastes, the cause for rejoicing is all the greater.

## MUSICAL TALENT.

TRUE talent will always assert itself—it is unmistakable. An old writer has said, "Genius does what it must; talent what it can." The delicate distinction between talent and genius, however, is not now under discussion. There is no talent which is developed earlier in life than that of music. In many cases it is hereditary, though there are undoubtedly numerous instances where a special gift seems to have been bestowed without any such succession. It is as useless to force the musical education of any one whose tastes and predilections are pronouncedly at variance with such a course of instruction and expect a musical prodigy to be evolved therefrom, as it is to crush out the susceptibilities inherent in one upon whom the mantle of inspiration has fallen.

Many a well-meaning man's future has been crippled by misdirected energy. It is not too much to assert that a large majority of musicians would have been infinitely more successful in more practical vocations. Many a pianist would have made an admirable blacksmith, if we may estimate the skill of an artisan by his sledge-hammer blows upon the unoffending "ivories." The same may be said of other professionals.

The pessimistic view that ninety and nine out of a hundred musicians are lamentable failures, except as drudges, must be taken *cum grano salis*. The proportion of able composers may be small, but this is inevitable, and should not deter nor discourage advancement in the divine art. Musical enthusiasm and rhapsodical sentimentalism are widely divergent. The present æsthetic craze may be deprecated by the

hypercritical, but it certainly has developed art in all its various phases to a marked degree. It is doubtful whether any science or art has ever been advanced without the assistance of an enthusiasm which has almost verged upon absurdity. To distinguish, therefore, the wheat from the chaff is no small difficulty.

Musical talent, however unambitious it may seem, deserves the heartiest encouragement. Talent only does what it can, and, therefore, needs assistance; genius does what it must and, therefore, whatever its circumstances (whether oppressed by penury or dejected by misfortune), will assert itself and move the hearts and minds of the human race irresistibly. It plays upon the whole gamut of the emotions, telling its own story with an eloquence which shall live long after the hand that has penned the melodies has joined the eternal harmonies of other spheres.

IT appears upon inquiry that the establishment of the low pitch by our chief orchestral societies has been attended with much annoyance and trouble to players on wood-wind instruments. Not only have new instruments had to be purchased—a not inexpensive outlay, but the production of tone with a different *embouchure* has offered difficulties not easily overcome. A clarinet player may find a good B flat clarinet of the low pitch, but his A clarinet may turn out to be very inferior, for use alone enables the performer to discover whether the new instrument is reliable or not, or of a high degree of merit with regard to beauty and quality of tone. Oboe, bassoon and flute players are also subjected to equal uncertainty and vexation. It cannot be said that trumpet and horn players are altogether exempt from the same worry. Notwithstanding all this confusion, however, the return to a lower and more reasonable pitch is to be commended. Things will all become settled in a short time, and then singers and instrumentalists will once more work together in harmony. It is scarcely to be wondered at that such works as Beethoven's "Ninth Symphony" and "Missa Solennis" in D should have produced a painful impression upon those who attended the performances of these works, when it is understood that the vocal parts would be hard to sing a half tone lower than written, even with the adoption of the low pitch.

## Personals.

**SURVIVAL OF THE FITTEST.**—Miss Couch has been far from successful at the Bijou Theatre. Last week she was displaced as *Virginia* by Miss Madeline Lucette.

**WHAT COL. MAPLESON IS.**—Colonel has had to file security for costs in his suit for breach of contract against Mlle. Juch, who recently would not consent to sing under his management. The order was made on the ground that the Colonel is a foreigner, having no homestead here.

**THE VERDI HOSPITAL.**—Signor Verdi, with his usual liberality, intends to found a hospital for the relief of the suffering poor at Busseto, in his native state of Parma. It will be called "The Verdi Hospital." All the cost will be defrayed by the eminent composer.

**MISS RUSSELL'S ILLNESS.**—Lillian Russell is reported to be growing better, but it will no doubt be several weeks before she can reappear on the stage.

**BALTIMORE'S GOOD FORTUNE.**—Miss Carrie Barbier, an accomplished pianist, now residing in Brooklyn, will move to Baltimore. She will be a valuable acquisition to the musical society of the latter city.

**DESERVED PRAISE.**—Sophie Menter, the renowned pianiste, has been playing in Paris, at the Salle Erard, works by Chopin, Rubinstein and Liszt, so splendidly as to call forth the highest encomiums. She exhibited a virtuosity, vigor and breadth that were characterized as marvelous. In such pieces her best qualities are displayed.

**S. B. MILLS'S GOOD LUCK.**—The popularity of S. B. Mills's piano compositions is shown by the fact that Wm. A. Pond & Co., his publishers, recently paid over to him the sum of \$235, which represented a quarter's royalty on the sales of his works.

**VIGNA'S SUCCESS.**—Signorina Vigna seems to have made a good impression by her singing in Cincinnati. She is connected with the College of Music, and has a fine contralto voice, combined with a good method and style.

**GENIAL, PRETTY AND PIQUANT.**—J. B. Bonawitz recently produced in London a grand trio of his own for piano, violin and violoncello. It contains a regular fugue. At the same concert was performed the composer's ballet music from his opera, "Ostrolenka," which is said to be genial, pretty and piquant.

**A GOOD SUCCESS.**—Mme. Rachel Sassoon had recently executed in London a pianoforte trio in E minor composed by herself. It is melodious, fluent and well laid out for the instruments. It obtained a good success.

**SIMS REEVES AGAIN.**—Sims Reeves is still singing in concerts in the English provinces. Will he never take his last farewell of the stage?

**OLD IN THE HARNESS.**—Prof. J. Ella has passed his eightieth birthday. He has rendered great services to the cause of music in England as an artist, director and lecturer.

## THE RACONTEUR.

WHY all the front orchestra rows should be filled nightly, whenever the girls in an opera company are comely and shapely, is a problem easily explained either from a philosophical or cynical point of view. You may say that proximity to the footlights is an advantage for acoustic reasons, and when the tenor who has an excellent baritone and a villainous enunciation sings his arias to an applauding house, you may get some faint idea of the sentiment he is expressing, if you listen closely. For my own part, I do not care to have my tympana stunned by the crash of the orchestra, nor to sit so close to the stage that the scenery appears to be a miserable daub. I should as soon want the front row in the San Francisco Minstrels to gaze on the oleaginous burnt cork around the cavernous depths of Backus's mouth, predestined for pie and fulfilling its mission; or the conciliating smile of Billy Birch, which increases in spirituality in proportion to the size of the audience. The cynic can furnish the true explanation, and I am afraid the forward seats are often sought by progressive youths to establish an *entente cordiale* with susceptible or enterprising female members of the company. Such a theory receives confirmation strong as Holy Writ, on first nights especially, as any curious man about town may discover if he keeps his eyes open. It is somewhat amusing to note the glances flashed by sparkling eyes at the front rows, the furtive smiles and numerous coquetries which are not lost on those in the vicinity, although the principals appear to be ignorant that they are watched. These antics make the unthinking laugh and the judicious grieve, while they distract attention from the legitimate purpose of the evening, the enjoyment of the performance. It seems, to an old-timer like myself, that these flirtations should be carried on more quietly if they are an emotional necessity. They should not be flaunted in the face of the public which has paid for an undisturbed evening's entertainment, nor of those unfortunate mortals who are sitting in back rows and cannot share the sport of the front seat fiends. There should be some consideration at least for the feelings of the latter element—a very respectable portion of the community, who seldom drink, except when invited, and who are conscientiously opposed to work between meals. These gentlemen see the prettiest girls in the cast deliberately ogled and coquetted with nightly, and from the physical accident of a position near the door, they are powerless to prevent these skirmishes of beauty with senile Chesterfields and adolescent Gebhards. The most flagrant insult to the dignity of the back rows is the pleasing custom of passing up notes to singers over the footlights. I wonder whether J. H. Ryley, of the Standard, receives a salary from the Post-office Department for delivering the mails, as they arrive by rapid transit, over the heads of the orchestra; and Billie Barlow should wait for Ryley to reach her on his postman's route across the stage, and not rush forward, snatch the missive from his hand, devour its contents frantically, and passionately thrust it in her bosom. That is well enough in a play when it is part of the show, but when it isn't it is very harrowing to the back seats. For humanitarian reasons, therefore, the practice should be abandoned.

An Albany correspondent of the *Buffalo Evening News*, who is noted for his vast and varied store of misinformation, has been writing an amusing little screed about the manoeuvres of New York journalists in Albany to hear Albany after the suspension of the free list. He casually alluded, among others, to "Amos Cummings, of the New York Herald, and Spinning, of the New York Times." As Mr. Cummings is a stockholder of the *Sun*, and has long been and is to-day a valued member of its staff, the coupling of his name with that of another paper is a piece of gratuitous impertinence. That the correspondent could not spell correctly the name of a journalist so well known as Mr. George F. Spinney suggests a query as to what lengths he carried his New Year celebration when its effects are apparently visible at this late date. The serious accusation that the crowd could only chip in \$8, when \$18 would have secured a box, strikes me as a pleasing fiction of the correspondent's fiery, untamed imagination and should not pass unnoticed. Albany journalists are proverbially on the short side of the financial market, but they should not expose their weakness by accusing New York journalists of being in the same boat. This is not only cruel, but untrue, as the latter are always flush—on pay-day.

Mr. Theodor Salmon, who is not abashed at terming himself a pianist, is reported as saying that he would live to see the critics of the metropolis recognize his ability and award him a foremost position among the famous artists of the world. I do not know whether Mr. Salmon comes from a long-lived family, but I trust he has a vigorous constitution, and will continue to enjoy good health, and go up aloft at the comfortable age of His Royal Nibs, Methusalem.

—Mrs. Osgood, Emily Winant, William J. Winch John F. Winch and Franz Remmert will be the soloists in the performance of Gounod's "Redemption," to be given at the Music Hall on January 29, by the Boston Handel and Haydn Society.

—Mme. Arabella Root de l'Armitage, a soprano of Chicago, has reorganized the Arabella Root de l'Armitage Concert Company, and will shortly start on a concert tour. Her company includes Mrs. Clara Muller, harpiste; Mr. Boss, cornetist, and Mr. Rugg, basso.



## Modern Pianoforte Composers.

## IV.

RUBINSTEIN, TSCHAIKOWSKI, NICODÉ, ALBAN, FORSTER AND BURGMEIN.

ONE cannot roam under palms, nor write marginal notes with impunity. At least, the latter has been my experience, for did I not venture a remark about Rubinstein and Tschaiowski in my previous article, and, at the moment of writing, I am already besieged by inquiries regarding my silence on the subject of these prominent names among the Russians.

And now, my esteemed fair readers, I will do my utmost to answer your questions, although it will be a somewhat difficult task. I have a decided feeling that these two do not really belong to the new Russian school or tendency in music (and for a different reason in each case), and yet I find it difficult to express my opinion in decided terms. A man may very well be descended from Russian parents, be born in Russia, and still be no Russian in his art; of this fact I may be said, *sans comparaison*, to furnish a striking example.

Tschaiowski evidently owes his musical development to the study of the German masters, and the same may be remarked of Rubinstein; and this study may have influenced their own productions to a great degree. The remaining Russians, whom I have named, write such *après nous le déluge* music, that all idea of that wise moderation which should be inculcated by the study of the old masters is annihilated. However, I will settle the matter in this wise; let us regard Tschaiowski as a Russian, and call him the "most German-Russian," but then we will term Rubinstein the most Russian-German, for there is nothing Russian about his music except when he sets to work to make it so, as in the case of some of his songs; e. g., "The Asra," which Liszt or others of his calibre might have done quite as well. Take it all in all, a greater purity of form, an observance of moderation in the use of ostentatious means of display (instrumental as well as in their harmonies), a more finished style, but also a greater tameness; these may be summed up as the points of difference between the Russians of the previous article and those of to-day's. May this comparison serve as my *captatio benevolentia*!

Until now my reference has been made principally to young composers, and to them I will again return. A splendid fellow among them is my friend, Jean Louis Nicodé who, like the most of those I have mentioned, is a Kullakian. Do you desire to secure for an artist a favorable reception, you have but to say: "He stood the test before Liszt gloriously!" And this is, as a rule, a certain recommendation, especially in the case of artists of the masculine gender. Nicodé has endowed pianoforte literature with quite an array of fine works full of interesting and intellectual contents and well worthy of being played; among others, three concert études (to which Liszt has arranged a so-called "Ossia"; the *Cyclus* "Love-life" (Liebes-leben), and the piquant four-hand waltz-caprices. Breitkopf and Härtel's catalogue contains much of his that is beautiful. In spite of his three French names, Nicodé is a native of Berlin, and, like Scharwenka, has "worn the king's uniform," and is at present professor of pianoforte playing at the Royal Conservatory, Dresden. In this connection, we may remark, that there is a vast difference between a German professor and an American.

While in America every writing and dancing master (not to mention piano teachers), is termed "Professor," in Germany the title is bestowed by the highest authorities or by universities as a recognition of merit, at first with the epithet "extraordinary," until the "ordinary professor" finally attains to all the dignities and duties of the office.

In my capacity as director of the Royal Opera at Mecklenburg-Strelitz, I noticed among the second violins of the orchestra a man by the name of Alban Förster, whom I always suspected of pursuing some other vocation; but, though I observed him closely, I discovered nothing to confirm my suspicion. At a later period I found at Breitkopf & Härtel's the corrected proofs of a pianoforte composition by—Alban Förster! Ah, he composes, too! and, what is more, he composes exceedingly well, clearly and beautifully, and his pieces are easily played and are well adapted to the purposes of teaching and home entertainment. I was especially pleased with his "Maskenball-Scenen" ("Masquerade Scenes") *ad vocem* for "home entertainment."

It is my firm belief that so-called "home music" is much neglected in this country, and solely because my lovely readers attach too much importance to the appropriation of professional artists' concert pieces (oh, I am also skilled in rebuking!), and that is a sad mistake. In the first place, the majority of these concert pieces are designed by their composers to fill a large hall, and therefore sound harsh and noisy in the parlor; secondly, they are scarcely ever as well played as by the pianist on the platform; and thirdly, many players might afford themselves and their listeners an infinitely greater pleasure by playing easier pieces in a pretty and intelligent manner than by worrying through a concert piece.

When I say "easier pieces" I must by no means be misunderstood. There is a multitude of compositions whose concise forms and the delicate nature of whose contents do not adapt them to the concert hall or the appreciation of a crowded audience. Declarations of love and tender confessions are not usually made—as I am informed—before assembled masses, and even Rubinstein will play a Chopin Nocturne far more beautifully and effectively in the parlor than in the concert hall. I do not say that this music shall be of a superficial character, but simply that it

shall make less demands upon the technique and powers of endurance of the performer. And of such music there is an unlimited quantity. Among it I count almost all that Theodore Kirschner has written, almost all of Alban Förster's, and much of Moszkowski, and of the two Scharwenka's. The four-hand compositions of Heinrich Hofmann and Burgmeier are intended exclusively for home use. The latter's *Le Roman de Pierrot et Pierrette* and his new Christmas Tale rank foremost among their kind\*.

Our resident composers have also accomplished fine things in this line. Otto Floersheim's compositions give much pleasure, are not difficult and are thoroughly excellent. The same may apply to Frederic Brandeis, Ferd. Dulcken, and to much that Ernst Jonas has composed. Our resident classics, Wm. Mason, S. B. Mills and Chas. Fradel, musical and especially pianistic pioneers, stand in no need of my commendatory remarks, for I am probably addressing ladies to whom these three composers are old friends. I will accordingly take my leave, earnestly hoping that my lines may serve as an introduction to this or that house for one or the other of the above names, perchance even for the possibly unknown name of a composer called

CONSTANTIN STERNBERG.

## Performances of the Coming Week.

THE performances to be heard during the coming week are, with one or two exceptions, of secondary importance. This afternoon, at the Standard Theatre, the benefit of H. B. Lonsdale and Charles Harris is in order, and promises to be an entertaining affair. Charles Harris will make his first appearance on any stage as the *Judge* in "Trial by Jury." The second act of "Patience" will also be given, besides "Cox and Box," by Sullivan and Burnand. On Thursday afternoon, the fourth Steinway Hall Popular Matinee will be given, commencing at 2 P. M. A most interesting programme has been prepared, and if the weather is favorable a large audience will, no doubt, greet Theodore Thomas and his orchestra and the following soloists: Mrs. Emilie P. Dodge, soprano; Miss Jessie Pinney, pianiste, and Max Heinrich, baritone. On the same afternoon Mr. Penfield's second organ recital in St. George's Church takes place. On Thursday evening there are two concerts—one in Chickering Hall, given by the Choral Club) the other in Steinway Hall, for the benefit of widows and orphans, which is given under the auspices of the Ladies' Society. On Friday afternoon, admirers of Gilbert and Sullivan's "Pirates of Penzance" will have an opportunity of hearing that opera at the Academy of Music. The representation will be given for the endowment of a room in the Hahnemann Hospital for sick and injured policemen. The "Policemen's Chorus" will be sung by members of the force. It is not stated whether any clubbing will be witnessed. On Friday evening an English ballad concert will be given at Steinway Hall for the benefit of the Wilson Mission of the Working Men's Club of All Souls Church. On Saturday evening, the 27th, the "Pirates of Penzance" will be repeated at the Academy of Music by the same performers and for the same object as on Friday afternoon. On Sunday evening there will be given the regular concert at the Casino. On Monday afternoon, the 29th, Mr. Frederic Archer's second organ recital will take place in Chickering Hall, beginning at 3:30. He will probably have the assistance of two singers—Mlle. Isadora Martinez and Mr. Ivan Morawski. On Monday evening, in the same hall, Mlle. Ravasz, the pianiste, will make her appearance, and have as assisting artists Mr. Korbay and M. Robin. On Tuesday evening, the 30th, Mr. Richard Arnold will give his annual concert in Chickering Hall. Miss Emily Winant and Edmund Neupert will be among the performers, besides three members of the New York Philharmonic Club. Koster & Bial's evening concerts with Mlle. Vanoni continue, as well as the Casino operatic representations. "The Queen's Lace Handkerchief" will soon be replaced by "The Merry War" at the latter place of amusement.

—Lassalle, the famous baritone, threatens to leave the Paris Grand Opera. His present engagement ends May 15, and he demands more money for another engagement. He is now paid \$2,400 a month, and his contract is made out for eight months. The baritone demands that a new contract shall cover nine months, and that he shall be paid \$3,000. M. Vaucorbeil, the director, declares that he cannot afford to pay his artists at such exorbitant rates, but Lassalle calmly replies that a "Barnum" has offered him \$100,000 to sing in Russia, Austria, Italy and Spain in concerts for six months. If he remains at the opera, receiving \$27,000 for nine months, he does so at a loss of \$73,000.

—The Milwaukee Musical Society, under the conductorship of Mr. Eugene Luening, gave their 294th concert on January 16th, at the Milwaukee Academy of Music. The programme performed on this occasion was one of great excellence and comprised Mozart's "Don Giovanni" overture and Beethoven's "Eroica" Symphony which was played in fine style by the orchestra. Edward Heimendahl, the celebrated violinist and conductor of the Chicago Symphony Concerts, played Mendelssohn's E minor violin concerto with well deserved success and lastly the mixed chorus and orchestra of the society performed Schumann's "The Rose's Pilgrimage" with the assistance of the following soloists: Misses Emma Heckle, soprano, Jennie Dutton, soprano, and Bella Fink, alto, Mr. Max Lane, tenor, and Mr. Joseph Benedict, baritone. Mr. Oscar Steins, the baritone, has lately been singing with great success in St. Louis, Mo.

\* In confidence let it be told that the *nom de plume* Burgmeier denotes no one but young Ricordi himself. Happy composer! He may be certain of a generous publisher, for he is his own publisher.

## Biographical Sketch of Edmund Neupert.

EDMUND NEUPERT was born on April 1, 1842. His father, a descendant of a German family belonging to the nobility, when quite a young man emigrated to Xania, Norway, where he settled and became the owner of a music store and director of an excellent conservatory in which capacities he held a highly honored position. Edmund received his first pianoforte lessons from his father and in his seventh year, at one of the public examinations in his father's music school, excited the admiration of the audience. Up to his fifteenth year, he studied with his father and was then sent to Berlin to finish his musical education with Professors Kullak and Kiel. Here he was introduced into the first musical and social circles, where his great talent and amiable disposition soon made him a favorite guest. When twenty-two years of age he made his debut at the Berlin Singacademie and was characterized by the united Berlin press as an artist of the first rank. Even the *Montagszeitung*, a paper well known for its severe criticisms had for Neupert nothing but praise, and said among other things: "The trio of heroes of the pianoforte—Rubinstein, Liszt and Tausig—has been augmented into a quartet, for Neupert from Norway is added to it."

Neupert during his period of study had already begun giving lessons, and in 1866 he received an offer to teach at the renowned Stern Conservatory of Music, where, after the departure of the celebrated pianist and teacher Louis Brassin, he was unanimously elected by the pupils first professor. When Neupert left Berlin in 1868 the news of his departure was received with genuine regret. His intention was to start from his native country on a concert *tourade*, which was to extend over the whole of Europe. But this plan was never carried out, for on his journey to Norway he gave a few concerts at Copenhagen, where the celebrated composer and director of the Danish National Conservatory, Niels W. Gade, heard him and insisted on his taking the position of first teacher at that institution. The fact that Gade, who is one of the finest musicians living, heard with enthusiasm such thoroughly artistic and classically pure playing, is natural, but even he did not foresee the great influence which Neupert's stay in Denmark was to have on musical matters there. In order to be able to understand the radical changes he caused, it is necessary to remember that not only had Neupert enjoyed an extraordinarily careful musical education, but that in addition he was endowed in a unique manner with the combination qualities of four specialties—solo piano-playing, teaching, composing, and chamber-music playing.

As a pianist, Neupert has played in public most everything of importance in the whole range of piano literature, which in itself suffices to testify to his perfect mastery of the intellectual and technical difficulties of pianoforte playing. Furthermore, his performances are better adapted for an audience of musicians, among whom he has also his warmest admirers, than for a mixed public. The musician will be attracted by Neupert's playing on account of his infallibility in regard to *tempi*, a never deviating correctness of phrasing, a complete understanding of the composer's meaning, and a special gift of concentrating a pianoforte composition into something almost orchestral, and at the same time giving attention to the smallest detail. Besides these important qualities which appeal especially to the musician, Neupert wins his general public by his remarkable technique, which defies all difficulties, his powerful tone, which enables him to produce the most varied dynamic contrasts, by the energy and fire that glow in his reproductions, and the noble simplicity and singing quality of his *cantilene*, which is free from false sentimentality.

As a player of chamber music, Neupert also stands on a level with noted celebrities. He has, of course, a necessarily broad and refined conception, as well as the power to draw the other players into a complete unison with himself; and, lastly, he is an excellent sight-reader.

As a composer, Neupert has been comparatively productive since it must be taken into consideration that his many other occupations have not permitted his writing continuously. All his works show a thorough musical training in form, interesting part writing, well-chosen harmonies and rich melody. The invention is usually original, especially as regards rhythm, and, therefore, some of his compositions are counted among the most interesting works of modern pianoforte literature. Among the most important of his works are an "Overture" for orchestra, "Before the Battle" (a northern tone-picture), a "Polonaise," "Improvisations," and one hundred "Etudes," which are just as charming as they are instructive.

Neupert's importance as a teacher has been recognized already at Berlin, but since then experience has helped to ripen it to a special degree. Several years ago he was offered the position of first professor at the Royal Academy at Stockholm, which is under the special protectorship of His Majesty, King Oscar II. For private reasons, however, Neupert was obliged to refuse the offer. A similar one was made him in 1880 by the Rubinstein brothers, Anton and Nicolai, who persuaded him to become a professor at the Imperial Conservatory at Moscow. This position he left after the death of his celebrated friend, Nicolai Rubinstein, and after a short sojourn at Christiania he has come to New York to live and work among us as pianist, composer and teacher. We welcome him in this threefold capacity as a highly valuable acquisition to our musical life and progress, and hope that his efforts for the public good will be crowned with success.

—Conrad Kreuzer, of Vienna, recently completed his hundredth year.

## PERFORMANCES.

## Third Steinway Hall Popular Matinee.

SO far, the three popular matinees given at Steinway Hall have been one continuous artistic *crescendo*, and it is, therefore, doubly satisfactory to be able also to state that in the third one, which took place last Thursday afternoon, there was a remarkable increase in attendance. If this state of affairs is maintained during the remaining two matinees, as no doubt it will, the enterprising management will yet find the pecuniary reward which its disinterested efforts for the advancement of the divine art so richly deserve.

The programme was again exceedingly well arranged, and contained a selection of compositions richly varied in style, but interesting throughout. The opening piece was a new overture in C major, "Mein Heim" (My Home), by Anton Dvorák. The novelty received a careful rendering by the orchestra, under Mr. Theodore Thomas's able guidance. To say that it is a very profound or soul-stirring work would be exaggerated, but its subjects are novel and bright, and the workmanship is clear, so that the overture could not fail to make a favorable impression.

Other orchestral numbers were the charming "Siegfried Idyl" in E major, a composition woven by Wagner entirely out of "Leit motifs" from his music-drama, "Siegfried," and written for the birthday of his son Siegfried. Lastly, Rubinstein's brilliant Ballet Music from the opera "Nero."

Both pieces were admirably rendered, but the latter work is neither so beautiful nor so effective as the same composer's Ballet Music from "Feramors."

Among the soloists for the third matinee, Madame Gabrielle Boema, prima donna drammatica, deserves foremost mention. We have seldom or never heard a human voice that combines at once such overwhelming power, mellow richness, accuracy of intonation and general beauty. The lady's rendering of the great recitative and aria, "Ocean, thou Mighty Monster," from Weber's "Oberon" was really sublime, and would have been absolutely beyond comparison had she not, as Mme. Materna also did, have the latter part of the aria transposed from E flat down to D.

We do not see why such an unmusical act was done, as by the great ease and strength with which Mme. Boema took the high B, there could be no doubt that she could also with absolute safety have reached the C, which is the highest note the aria contains in the original key of E flat.

Later on, Mme. Boema sang a lovely ballad, "Regret," by F. H. Cowen, and Mendelssohn's "Spring Song" with a refinement and elegance equal to the dramatic force displayed in the aria. Her success was complete, but scarcely as pronounced as deserved, a fate which often befalls dramatic singers before a new public.

Miss Adele Margulies, the young pianiste, who came to us last year from Vienna, was heard in this matinee for the first time with orchestra. She had chosen for her debut—one might almost say, of course—Liszt's E flat concerto, the hobby of most pianists. In spite of the fact that we have heard this composition by almost every great player of the present day, its rendering by Miss Margulies was replete with newly-felt interest. In the characteristic opening phrase she developed a sonority of tone, which was surprising when the physique of the fair executante is taken into consideration. As the interpretation of the work progressed we were struck with her thorough artistic conception, at the same time modest, unassuming and devoid of any searching for effect; the phrasing was particularly beautiful and musical, and last but not least, the technique was faultless.

As an unaccompanied solo number, Miss Margulies played a somewhat uninteresting "Tarantelle," by Nicholas Rubinstein, after which, by a double recall, she added as an encore Liszt's etude, "Au bord d'une source."

Lastly we must mention Mr. Sam Franko, the violinist, who interpreted Viextemp's "Ballad and Polonaise" in G minor—G major in a very conscientious manner. He failed, however, to make a decidedly favorable impression, as neither his style nor tone are particularly adapted for solo performances.

## The New York Philharmonic Club.

CHICKERING HALL held a large audience on Tuesday evening, the 16th, on the occasion of the performance of Heinrich Hofmann's new Sextet in D major, written especially for the New York Philharmonic Club. It was the third concert of the fifth season. The programme opened with Onslow's Quintet in G minor, op. 76. The work, although old-fashioned, is certainly interesting. The performance merited the applause it received, for the defects noticeable were not so important as to detract from the enjoyment of the work.

Miss Adele Margulies played the piano part in good style, exhibiting a crisp touch and accurate execution. Her quiet manner added to the favorable impression her interpretation made. The second number on the programme was a new "Suite" (op. 34), by Franz Ries, for violin and piano.

There seems to be considerable difference of opinion in regard to the identity of this composer. Mr. Frederick Archer takes to task our esteemed contributor, Mr. Leopold Lindau, of the *Mail and Express*, for stating that Franz Ries is well known in London as one of the performers of the "Monday Pops." In doing this, however, he falls into error himself by asserting that Franz Ries is the son of Ferd. Ries, the contemporary of Beethoven. This is a more glaring and unpardonable mistake than the one of Mr. Lindau. The fact of the matter is, as Mr. Archer could

easily have ascertained by reference to any musical lexicon, that Franz Ries is the youngest son of Hubert Ries, who himself was the youngest son of Ferdinand Ries, the contemporary of Beethoven.

Mr. Arnold played the violin part in excellent style; in fact, we never heard him do better. He must have felt unusually well disposed to play, and doubtless the work inspired his bow. The "suite" is undoubtedly the composition of a talented musician, and exhibits much inventive and technical ability. It opens with a *Moderato* in G minor which is not so interesting as the *Tempo di Bourrée* that follows it. The *Adagio non troppo* in B flat is in a high degree beautiful, and was played with much expression. The succeeding *Andante con moto* (Gondoliera) in G minor and major, is hardly equal in merit to the *Adagio*, but it is so charmingly planned and the themes so well presented that it will always be admired. The last movement *Molto vivace, a moto perpetuo*, is more brilliant than valuable. Altogether the work will come to occupy a prominent position in the repertoire of all capable violinists. The piano part was rendered by Max Liebling, who did not fully meet the demands made upon him, but who accompanied somewhat better than usual.

The concluding piece on the programme was the new Sextet referred to above, and which was fully reviewed and analyzed in the last issue of the *Courier*. Its interpretation made a decided impression on the audience, and proved the correctness of the favorable opinions that had been previously expressed about it. The first movement is throughout of a melodious character, while the slow movement, if less original, does not fail to interest. The *schizzo* is very effective, and not less so the *finale*. The Sextet was, on the whole, well performed; but more familiarity with it on the part of the performers will develop its inner beauties. Here and there the club's playing was crude. The concert was a most interesting one.

## The Salmon Concerts.

A VERY small audience gathered in Chickering Hall on last Wednesday evening, the 17th, to hear Theo. Salmon play the piano. It was his first appearance since his return from Europe. He was assisted by the following artists: Miss Ella Earle, soprano; Rich. Arnold, violin, and Ferdinand Dulcken, piano. Saint-Saëns' variations on a theme from Beethoven for two pianos was the opening number. It was given in fair style by Messrs. Salmon and Dulcken, and was in reality one of the enjoyable numbers of the concert. Mr. Arnold followed with a "Spanish Dance," by Sarasate, which is not a very interesting work, and was only fairly well played. Miss Earle came next with two songs. Although her style is not mature, she is the possessor of a good natural voice, which does not lack resonance and is notable for true intonation. She should become a useful acquisition to the local concert stage. Her rendering later of Ardit's valse "L'Ectasi" also deserves a word of praise.

Mr. Arnold executed besides the Sarasate number Bazzini's "La Ronde des Lutins." In this he was encored, and gave Chopin's "Nocturne" in E flat, which Wilhelmj played when he was here. In both pieces he displayed all the qualities for which he is noted. Of the concert-giver's piano performances not much need be said. He appeared in a series of pieces five in number, in all of which his limited capabilities were displayed. Mendelssohn's first Prelude and Fugue, in E minor, came first, the Prelude being fairly executed, but the Fugue exhibiting a total lack of insight into works of this character, while the player's extremely bad use of the pedal sadly blurred the parts. The *Larghetto* from Mozart's D major concerto, fared but little better in Mr. Salmon's hands, for aside from the poor technical execution displayed, the spirit of the movement was wholly missed. Bach's "Gavotte" was perhaps as well played as any of the pieces Mr. Salmon attempted; but this is saying very little. Rubinstein's Romance in E flat showed the performer's inability to cope successfully with such works. A Liszt "Rhapsodie Hongroise" was on the programme, neither the number nor key of which was given; but this mattered not, seeing it was not played, and an easy piece by Moszkowski was wisely, we believe, substituted. The concluding number on the programme was Chopin's "Andante Spianato in G, and Polonaise in E flat," should have been omitted, for it only served to strengthen the opinion before formed, that Mr. Salmon showed more audacity than ability in appearing before a New York public. A breakdown was imminent in this number, but it was unfortunately averted by Mr. Dulcken, to whom a word of praise is due for his excellent accompaniments. Altogether, Mr. Salmon has a very limited technique and still more limited conception of such works as he attempted to interpret. He is in reality only a boy in art.

A few words will suffice with regard to Mr. Salmon's second appearance at Chickering Hall, on last Monday evening, the 22d. His interpretation of Beethoven's "Sonata Pathétique" was little less than a sacrilege. It is doubtful whether a school girl has ever played it with greater recklessness and less insight into the revered composer's noble music. The *Adagio* and *Rondo* were simply desecrated by Mr. Salmon's utterly unintellectual and unemotional performance. His use of the pedal was also execrable—this is really the only way in which it can be faithfully described. We need only mention Chopin's lovely "Fatale Incomptu" in C sharp minor and Schumann's "Grillen" to further prove the inability of Mr. Salmon to interpret such works with even a scintilla of success. The performer's own "Nocturne" in F sharp major is very weak. What there is of good in it is Chopin badly plagiarized, the remainder is a little worse than Mr. Salmon's playing. Chopin's "Polonaise" in A flat was down on the programme, but Mr. Salmon spared us the threatened infliction of its execution. For this

he deserves heartfelt thanks: we give them to him most cheerfully. A Miss Annie Kessler was the vocalist on this occasion. She sang several selections, but it will undoubtedly be the most charitable course to pursue if we pass silently by, and turn to the violin performance of John Rhodes, who, it must be confessed, has the elements of fame within him. He played Ernst's "Air Hongrois" and was encored. No doubt encores are not advisable, but the exception was well taken in his case. He plays with brilliancy and often with a tender expression. He bows gracefully and his intonation is excellent. His harmonies are good, and to crown all, he is modest, a fact that leads us to expect much from him in the future. His playing was the real feature of the concert, and the only truly enjoyable portion of it. He should have been more careful to tune his instrument exactly with the piano. It was a trifle sharper than it should have been, when he commenced to play—a disagreeable difference to refined ears. Max Liebling did not accompany Mr. Rhodes too skillfully or effectively.

## Lenox Hill Vocal Society.

THE first concert of the second season of the Lenox Hill Vocal Society was given in Chickering Hall on Saturday evening, the 20th. Despite the miserable weather, a good-sized audience gathered in the hall to listen to the programme offered. The soloists were: Mlle. Martinez, soprano; Miss Stuttsman, contralto; Mr. Harvey, tenor; H. R. Romeyn, tenor; and Emile Coletti, baritone. W. E. Mulligan presided at the organ and E. Agramonte at the piano. H. R. Romeyn acted as musical director and conductor.

The first number on the programme was Mendelssohn's overture to "Ruy Blas," which was given in a somewhat rough and disconnected style by a moderate sized orchestra. It cannot fairly be said that Mr. Romeyn displayed much natural talent as a conductor. Following this number came Miss Stuttsman, who sang in a rather funereal manner Dudley Buck's "Sunset." Her voice would have been heard to better advantage if she had infused more life into her singing. Pacini's "Air and Variations" gave Mlle. Martinez an opportunity of displaying her usual vocal pyrotechnics. They were well received. Her voice is a trifle worn. Gounod's Romance from "Polyeucte," "Source Delicieuse," was then interpreted by H. R. Romeyn, who had the advantage of an orchestral accompaniment, the orchestra being directed by Mr. Mulligan in a somewhat dramatic style. Mr. Romeyn was encored and gave another piece with piano accompaniment and clarinet obligato. He is in the habit of forcing his voice, which is not of the most agreeable quality. Nevertheless, he pleased his friends. The first part of the programme was brought to a close by a fair rendering of the offertorium, "Domine Jesu Christe," by Ambrose Thomas. The chorus, organ and orchestra were first heard together in this combination. The work is rather heavy, but here and there very effective.

The *piece de resistance* of the evening was the performance in New York for the first time of Saint-Saëns' "The Lyre and the Harp," composed for the Birmingham Festival of 1879. It formed the second half of the programme. The composition opens in E flat minor, 3-4 time, with a monologue in the treble, afterward used in imitation. It is followed by a peculiar tremolo passage in B flat major for strings, intermixed with flitting phrases for the wood-wind. This passage was taken *Presto* rather than as marked, *Allegro non troppo*. The opening theme is heard again in E flat minor in the treble register, imitated in regular fugue form by the alto, tenor and bass. The tremolo passage again succeeds in G major, and leads directly into the first chorus (the Lyre), "Sleep! Apollo's fair son!" a charming piece of writing, possessed of a varied interest.

The singing of the chorus displayed results only obtained by careful rehearsing, and altogether merited much praise. The body of vocalists is not large, and although it contains some worn and rough voices, is mostly made up of excellent material. Its singing was frequently noticeable for intelligence and general effectiveness. The orchestra here and there played without due care and refinement. Mr. Mulligan handled the organ with taste and general good judgment. He betrayed a preference for the reed stops. The second number of the cantata is a contralto solo (the Harp), "Awake! arise! O child of poverty and sadness!" It opens in E flat minor with the motive of the Prelude, this time heard in octaves, in the bass. It was only fairly well sung. The third number, a chorus (the Lyre), "Youth like thine is cherished by glory," is not particularly valuable or effective, although it is well written and was well sung. The fourth number (The Harp), "Man! 'twas a mortal mother bore thee!" More interest than the singers invested it with. One of the gems of the work is No. 5 (The Lyre), for solo and chorus, "Sing on! Jupiter reigns." It opens with the tremolo passage first heard in the Prelude, and develops into a graceful movement in E major, 9-8 time, which closes in a very novel manner. This was well given by all, and deservedly received with great applause. The tenor solo and chorus that follow (The Harp), is well planned, and finishes with a splendid passage for organ and orchestra. Fred. Harvey, who sang the solo, exerted himself too much, and forced his voice unpleasantly. The second part of the Cantata opens with a soprano solo with a beautiful accompaniment. It was given by Mlle. Martinez, with only moderate success. Following this number is a charming duo for soprano and contralto, with a chorus of women. Some of the effects are very weird. A bright and melodious duo for contralto and tenor succeeds this, and will always prove a favorite section of the work. It might have been better sung. No. 10 is a vigorous and tuneful baritone solo, rendered by Mr. Coletti, and narrowly missed an encore. Two other numbers of minor impor-



tance bring the very interesting composition to a close. Mr. Romeyn deserves praise for the excellent concert he provided.

### Produce Exchange Glee Club.

THE first private concert of the second season of the New York Produce Exchange Glee Club was given in Chickering Hall on Thursday evening, the 18th. Obviously, the fact of its being a private concert removes it from the pale of criticism. Suffice it therefore to say that the club sang its selections with taste and in good style. These selections were Hatton's "King Nitlaf's Drinking Horn," Abt's "Night Song," Kücken's "Hie thee, shallop" (Miss Simms taking the solo part), Marschner's "Freedom of Song," Kücken's "Hunting Song," Fischer's "The Woodland Rose," Kücken's "The Wish," and Fischer's "The Three Glasses." The club had the assistance of Miss Hattie Louise Simms, Mr. W. C. Baird, and Caryl Florio, accompanist. Mr. A. D. Woodruff conducted the club in an able manner. Miss Simms sang Gounod's "Message d'amour" and Horn's "Cherry Ripe" in good style. Mr. Baird pleased the audience very much by his excellent rendering of Dibdin's "Blow high, blow low." Of course, the entertainment was a pleasant one, and encores were not few and far between—a fact not to be wholly condemned, seeing that the affair was altogether of a private character.

### Mr. Frederick Archer's First Organ Matinee.

MR. FREDERICK ARCHER inaugurated his new series of six organ recitals, to be given every Monday afternoon, at 3:30 P. M., on Monday afternoon, the 22d inst., in Chickering Hall. He had the assistance of Miss Henrietta Beebe and Mrs. Helen Norman, vocalists, and Mme. Madeline Schiller, pianiste. The programme contained fourteen numbers, nine of them organ solos, by which it will be perceived that Mr. Archer took unto himself the task of interpreting the lion's share of the entertainment, leaving Mrs. Norman to sing one song, Miss Beebe two songs, and Mme. Schiller to play two compositions.

We will first briefly refer to the singers, then to the pianiste, and lastly to the organist. Mrs. Norman, a contralto, gave Sullivan's song, "The Lost Chord." She has a better voice than style, but is a pleasing singer to listen to. Mr. Archer's organ accompaniment was tasteful enough, but overpowering at the end. Mrs. Norman was encoired and sang a rather dreary selection. Miss Beebe contributed Barnby's "The Rose and the Nightingale" and Rubinstein's "The Lark." She sang charmingly and received the usual encore. The encore selection was given with real grace and piquancy. Miss Beebe has never been heard to better advantage. Mme. Schiller played the "Andante and Finale" from Mendelssohn's first concerto in G minor. The "Andante" was interpreted with much expression, and the "Finale" (Presto) rendered with great power and brilliancy. She deserved the applause and recalls tendered her. Mr. Archer's organ accompaniment (in place of the orchestra) was distinguished by a judgment and taste not always displayed on such occasions. Later, Mme. Schiller gave Liszt's difficult transcription of the "Midsummer Night's Dream." It was a triumph for the fair performer, but poor Mendelssohn's music has suffered remarkable distortions by the hands of the transcriber. Mme. Schiller's reception was such as it deserved.

Of Mr. Archer's solo performances it may be said that he opened the programme with a rather uninteresting Sonata, by Hamilton Clarke, played with greater care than effect. Weber's "Invitation to the Dance" followed, and taking into account the kind of composition it is, it was excellently interpreted and appropriately registered. But why put the organ to such ignoble uses? There are scores of brilliant works better adapted for the instrument and equally as well calculated to display the performer's ability. Mr. Archer will not keep up in this way the high standard he should be desirous of seeing firmly established in respect to organ performances. The "Andante" from Romberg's Symphony in E flat was exceedingly well performed. It merited special praise for its registration. Bach's "Prelude and Fugue" in D major followed. The "Prelude" received a careful and conscientious interpretation, but to please the groundlings and to show how rapidly he could pedal easy passages, he took the "Fugue" at such a pace as to destroy its dignity, and thus made it a veritable jumble. If it served to exhibit his excellent technique, at what a cost was it? Mr. Archer is too good a performer to descend to these "inartistic exhibitions." The Gavotte from Thomas's "Mignon" was both nicely phrased and registered, but Batiste's "Allegro" in B minor that followed it, was taken at such a speed as to render it wholly unintelligible. It was simply another of Mr. Archer's "inartistic exhibitions." A very interesting Andante by C. Eckert received a careful and commendable reading, the syncopated pedal bass in one part of it standing out clearly. A brilliant rendering of Auber's effective and tuneful overture to "Le Dieu et la Bayadère" brought the recital to a close.

Mr. Archer executes easily, and his pedal playing is generally clean and equal. He has taste and intelligence, but not sufficient control of himself in rapid movements. His Bach playing is not severe enough; it lacks dignity and earnestness. Altogether, however, he deserves the encouragement of the music-loving public for his endeavor to bring the organ into greater prominence, and give a good class of entertainments at a reasonable price. We hope he will meet with success. It would seem better to commence the performances at 3 rather than at 3:30 P. M., as at present.

### The Herrmann Concert.

MR. EDWARD HERRMANN, a good violinist and musician, gave a concert on Monday night at Steinway Hall. The audience was a good-sized one and seemed very much pleased with the performance. Mr. Herrmann played Beethoven's violin concerto with cadences of his own in fairly good style and Mr. Dulcken gave the orchestral accompaniment on a second piano. Later, Mr. Herrmann played Spohr's G major Barcarolle and Brahms' & Joachim's G minor Hungarian dance, which was followed by another one of the same set, given as an encore after a hearty recall.

Mrs. Albert Wilkes, the alleged soprano, struggled through a Handel aria as best she could, which was, to say the least, not very mediocre.

Mr. Carl Herrmann, pianist, and brother of the concert-giver, contributed three solo-numbers: Chopin's B flat minor, Scherzo, Moszkowski's G major Mennuetto, and Solas' E minor Gavotte, all of which were played very neatly and correctly, but with an absence of poetic feeling, especially in the Chopin number. Mr. Carl Herrmann was also very successful with the public, and was induced to play an encore.

### The Casino Concert.

THE third of the series of Popular Concerts was given at the Casino on Sunday night. The soloists of the evening were Miss Isidora Martinez and Miss Helen Ames, sopranos; Miss Heimlicher, piano, and Herr Carl Formes, basso. Of these, Miss Martinez deserves especial praise for her excellent rendering of the aria from Weber's "Der Freischütz," and "Connais tu le pays" from A. Thomas' "Mignon." Miss Ames, although she sang well, cannot be congratulated upon her selections, which were an old-fashioned aria from "I Puritani," and the entirely worn out "Venzano Waltz." Mr. Carl Formes, who was heartily applauded after his spirited performance of the aria from "Le Nozze di Figaro," responded to a recall with a German song, "Mein Herz ist am Rhein."

The orchestra, under the conductorship of Messrs. Aronson and Maretzek, did well, and the new waltz, "Dorothy," by the former, had to be repeated.

### Miss Howler's Career.

SOME very curious notions about New York are prevalent in the rural districts. To the inhabitants of the provinces the metropolis would seem to be "mine oyster," which longs and yearns to be opened by the aforesaid ruralists. The writer of this article has had fifteen years' experience as an organist in this city, and he can safely say that no single season has passed without bringing with it many applications for positions in city choirs.

It appears to be the firmly-rooted opinion of the natives of the retired sections that choir positions in New York are only waiting—in breathless anticipation, as it were—for some unknown singers to take possession of them.

In the umbrageous shades of Podunk Miss Howler is a very estimable young person, of nice family (this is of vital importance, for no singer is wanted in New York who does not belong to a nice family), with a fairish voice, something of a musical "ear," and who has mounted the giddy heights of local fame as the prima donna of the territory of which Podunk is the business and social centre. Now, if Miss Howler could persuade herself to be contented with her laurels there would be no necessity for this article; but, like Alexander, she longs for more worlds to conquer, and so she decided to descend upon New York. In very rare instances, after she has unsuccessfully competed with thirty or forty other applicants for a position, she discovers that she is not the only warbler who has ever hoped to capture the metropolis.

When this fact has been adequately demonstrated and she has failed to secure a thousand-dollar salary at the first attempt, she has been known to fold her tent and silently steal away, and is ever after a sadder and a wiser woman. This is really the best piece of luck that could possibly befall her, for at least she will not have expended any large amount of money, and she can still be the local celebrity when her foot is on her native heath; but, perhaps, upon her arrival in the city, she falls into the hands of some ambitious teacher, some builder of voices, who fills her mind with the delusion that she only needs time and patient study to equal, if not to surpass, Nilsson or Lucca, or anybody else. The lady is dazed with the idea of future triumphs and a glorious career seems to open before her; she hastens back to her New England home, her aged father mortgages the old homestead to raise the necessary money, and Miss Howler finally sails for Europe "to complete her musical studies abroad."

Two or three years elapse, and Miss Howler returns to her native shore. During the ocean voyage she probably had ecstatic visions of eager managers and impresarios crowding the steamer dock in their absorbing anxiety to secure her for opera or for a triumphant tour through the country. Owing to some inexplicable circumstance, the managers are not jostling each other on the pier. New York doesn't seem to be in any unusual or alarming state of expectation or excitement, and for the first time the possibility looms up before her that the whole experiment has been a colossal mistake.

After a few days of rest she wonders why engagements do not crowd in upon her; but the days go by, and there seems to be no special desire on the part of any one to hear her. Indeed—sad to relate—nobody seems to know of her existence. Finally, after due consultation with her relatives and friends, a concert is decided upon. She secures a first-class hall; has her photograph (with egregious head-gear and an impossible smile) displayed in

all the gin-mill windows; distributes tickets with reckless prodigality; gathers together her clan—even to the remotest branch—and launches herself upon the public.

Perhaps the evening is pleasant and the house is fairly full (your typical deadhead will never condescend to use a free ticket unless the weather is favorable); perhaps the poor girl had really worked hard and with sincerity of purpose, and all patient and persistent effort must accomplish some result. Let us suppose, then, that she sings decently; her friends applaud her to the echo, the usual bouquets are carried up the aisle, the usual encores are forced by strong-heeled kinsmen, and everything is of the most roseate hue—is, in fact, entirely "too too."

Miss Howler, doubtless, expects to find the next morning's papers full of her unparalleled success, and she has certainly paid dearly enough for it. Perhaps in two of the journals she finds in some remote corner a paragraph of seven or eight lines, stating that "Miss Howler gave a concert last evening at — Hall, assisted by —. Miss H. sang several solos in a pleasing manner, and seems to possess some ability. Her style would be greatly improved by a thorough course of study."

More than this the critic does not say, for two reasons: Firstly, because he could not be in a beer saloon and at — Hall at the same time; and secondly, because he doesn't wish to commit himself. The vocalist might possibly chance to possess great talent, and somebody else might happen to find it out, so our critic naturally wishes to be on the safe side. Well, Miss Howler hangs around New York for a time, accomplishes nothing professionally, and ultimately goes back to Podunk, where she leads a disappointed and discontented existence, unless she be fortunate enough to marry some honest farmer. In that event she settles down and probably directs her ambition toward striving for prizes at country fairs with monstrosities in worsted. In this way she becomes a respectable and useful member of society.

Now, the moral of all this is similar to that celebrated advice given by *Punch* "To those about to marry: 'Don't!'" To all aspiring young persons of musical proclivities who live at a remote distance from the metropolis, the writer would say in all sincerity: Unless there are the strongest reasons for supposing that you possess very exceptional individual ability, for heaven's sake stay in your native wilds where you are undoubtedly appreciated (or rather admired), but don't endeavor to grasp impossibilities.

A few years ago one of our most eminent clergymen handed to the writer a letter from a lady in New Hampshire. This lady was (and probably is) a soprano of some local repute, and Dr. X—, while enjoying his annual vacation among the hills, had greatly enjoyed her pleasant and tasteful singing. This lady had written to the effect that she "intended to take a position in a New York choir" (note the phraseology). Dr. X— requested the writer to attend to the matter, and it was understood that she was to be "let down easy."

Two or three letters were exchanged, and in one of them the lady said that she thought "there ought to be some place in music for a New England girl." In the closing letter of this correspondence the writer replied that there doubtless ought to be such a place, and that in his opinion there is always room at the top of the ladder.

Nothing further came of the matter, and the lady possibly took the writer's advice; but she omitted to thank him for it, and probably hates him bitterly to this day for having given it.

Final moral: Let well enough alone, and do not forget that it is far more profitable and satisfactory to be the largest frog in a small puddle, than to occupy a precarious position of the fifteenth rank in a larger body of water.

C. F. D.

### ORGAN NOTES.

The first organ recital of Mr. Penfield occurred in St. George's Protestant Episcopal Church on last Thursday afternoon, the 18th. A good programme was offered, which proved interesting to the listeners assembled. The organ is large enough to be effective.

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England seems to consider no public place of amusement complete without an organ. Recently the directors of the Brighton Aquarium, have added to the attractions of the place by the introduction in the entrance hall of a new organ. No doubt it is not as popular a solo instrument as the piano, violin or cornet, but this is because that to appreciate the organ and its literature a deeper knowledge and love for music are demanded. The time is rapidly approaching when the organ everywhere will have crowds of admirers, and when it will be considered in a different light from what it now generally is. It is suitable for wider use than the confines of a church.

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The establishment of organ schools in every large musical centre of the country will tend to develop a wider interest in the instrument. The fact that there is a larger quantity than ever before of reed organs manufactured with two and even three banks of keys and pedals, is significant of the growing demand for an instrument capable of being placed in an ordinary room, on which may be played the numerous grand works that have been from time to time written for the king of instruments. Organ schools are important factors in fostering a taste for the organ, and they will eventually lead many to devote part of their time to an instrument at once noble, inspiring and comprehensive.

... Franz Rummell has recently been playing in Paris under the conductorship of Colonne, and at the Imperial concerts at St. Petersburg, directed by Rubinstein. His success has been remarkable, and he has been greeted with great enthusiasm.

## Boston Correspondence.

BOSTON, January 18, 1883.

ONE is astonished to find so many musical clubs supported by Bostonians. We have the Apollo, Boylston, Arlington, Orpheus, Cecilia, and Euterpe clubs, which are all well established and popular. To this list must be added the Boston Glee Club, which gave a concert last evening at Horticultural Hall. It was an enjoyable affair, well managed, and the club was assisted by several fine artists—Mrs. Knowles, soprano; Miss Louise Gage, soprano, and Mrs. Ella C. Fenderson, contralto. The singing of the club was highly praised.

On the same evening the Euterpe Club gave its third concert of the season. The programme, which included Schumann's beautiful quartet, op. 47, No. 1, and Beethoven's quartet, op. 59, No. 2, was rendered by the Beethoven Club, which consists of the well-known artists C. N. Allen, Gustav Dannreuther, Carl Meisel, and Wulf Fries.

On Saturday evening last, at the Henschel orchestral concerts, the audience was disappointed by the non-appearance of Mr. W. J. Winch, the tenor, who was suffering from a severe cold. His place was supplied by Mrs. Humphrey-Allen, the soprano, who sang acceptably. Mr. Winch has a host of friends in Boston, who will be delighted to hear him as soloist in the symphony concerts, and it is to be hoped that he will be announced for another concert in the course before the close of the season.

He will be the soloist of the next Philharmonic concert, to be followed by Edmund Neupert, who made such a remarkable sensation here at his recent piano recitals, and at the next concert after that, by Mr. William H. Sherwood. The soloist for the last Philharmonic concert is not yet announced, but many in Boston would be pleased to hear your well-known pianist, Mr. Constantin Sternberg, whom as yet Bostonians have not heard to the best advantage. One would suppose that at the Henschel concerts an opportunity would be given to hear such pianists as Sternberg, Joseffy, and others of New York, and Petersilea, Sherwood and the rest of Boston, but thus far the pianists selected, have been those committed to play a certain piano, with perhaps the exception of Mr. Bendix, whose engagement we have been told stood over from last year.

There is quite an excitement here about the production of the "Redemption." The recent legal measures by Theo. Thomas to stop Mr. Lennon's performance has served, as such steps always do, to advertise both parties and both performances—that announced by Mr. Lennon and that announced by the Handel and Haydn Society. We learn that nearly all the tickets are sold in advance for the Handel and Haydn production—then why stop Mr. Lennon even if they could? Probably, it is considered important to test the legal rights in the matter, and while we believe a composer and his agents should have full protection, yet, we doubt, if at present our laws give one that protection which Mr. Thomas claims for the production of this celebrated work. Today's decision by the Court will settle the matter. This evening, Mr. Lavalley will give his second piano recital at the Miller piano warehouses. Much interest has been awakened in these concerts, for the Professor has many friends among our French residents, and is, besides, acknowledged to be one of our best pianists. He will be assisted, as before, by Miss Franklin and Mr. Potgieser.

The Carri Brothers are announced for a concert at Boston Music Hall on February 1. These distinguished artists will receive a hearty welcome here, and will be heard with appreciation.

Dr. Maas returns from his very successful trip on Monday next, so that he will then resume his pen as your Boston correspondent. At Cincinnati the Musical Club gave him a very elegant reception after his first concert there.

[As will be seen by the following dispatch, Theodore Thomas has been granted the injunction:]

BOSTON, January 19.—Judges Lowell and Nelson, of the United States Circuit Court, granted to-day the injunction prayed for by Theodore Thomas, of New York, which restrains Joseph G. Lennon from performing in this city the sacred trilogy known as Gounod's "Redemption."

The performance on Sunday night was a financial success, but, owing to the absence of an orchestra, was an artistic failure.—ED. MUSICAL COURIER.]

## Detroit Correspondence.

JANUARY 14, 1883.

THE long-ago promised and several times deferred first symphony concert, by a local orchestra, under the direction of Mr. F. Abel, took place last Monday evening, the 8th inst., at the Detroit Opera House.

Aside from several little *morceaux* for orchestra, the programme contained Beethoven's Pianoforte Concerto in C, op. 15 (first movement); Mendelssohn's Violin Concerto (last two movements); Dvorák's Slavonic Rhapsody and Schubert's famous Symphony in C major. Mrs. Gray, a lady possessed of considerable skill in piano playing, gave a very clear and satisfactory interpretation of the three hundred measures that constitute the first movement of Beethoven's Concerto in C major; though not one of his great ones—being in fact one of the master's earlier compositions—yet with good co-operation of the orchestra, Mrs. Gray's playing made it a work full of freshness, melody and grace. Whether the introduction of a long, elaborate and difficult cadenza (by Moscheles) at the close of the movement that was played, does not overload so simple and unpretending a movement as that first allegro, is not a new question, and suggests to my mind that the added ornament seems out of all proportions to the modest original.

Mr. William Luderer, who but lately returned from a prolonged course of study in Leipsic, played very finely the two last move-

ments of the Mendelssohn "Violin Concerto." His tone was sweet and true and musical, if not always having all the weight desirable in that spacious opera house; but the execution was throughout neat and tasteful and very expressive. There was no painful struggle in the overcoming of difficulties, so that one and all enjoyed the music for the music's sake; but not the less was the interpreter right heartily appreciated and applauded, scoring the success of the evening.

There is something so eminently characteristic and attractive in Anton Dvorák's Slavonic melodies, and so fanciful and able in their treatment, that his rhapsodies and dances are popular, both among the unlearned and the learned in music, especially if properly given. The rhapsody that was played on this evening (No. 3, op. 45) consists of several brief movements, or rather changes, of tempo. The whole is a work of singular beauty, albeit somewhat spun out, and failed, through the incompetency of the conductor, to interest the audience. The *pièce de resistance* was Schubert's great Symphony in C. Notwithstanding that the great brass instruments so freely used in the scoring and often marked *fortissimo*, needed the balance of more strings, and particularly of basses; although the violoncellos were too few to bring out those exquisite obligato passages in the andante with sufficient volume of tone; and, notwithstanding the total failure on the part of the double basses to develop a tremendous thunder in unison with all the strings in the finale; and, in spite of its "heavenly length," as Schumann called it, it really seemed short and interesting, for such is its wonderful, unflagging inspiration; and yet this work was written and thrown aside with the unworried carelessness of genius, and never known to exist until the manuscript was discovered in a garret after he was dead!

Mr. J. de Zielinski, pianist and vocal teacher, gave on the same evening his sixth *Soirée Musical*. He played: Schumann, Polonaise, op. 44; Chopin, Fantasia Impromptu, Scherzo, op. 31; Etude, op. 10, No. 12; Henselt, Etude op. 2, No. 6; Morgenständchen, op. 39; Seiss, Abendgesang and Intermezzo, op. 9; Moszkowski, Valse in A flat, and Fantasia op. 5; Haberbier, Scherzo, op. 50. Two of his pupils (Mrs. Towne and Miss Bennett), sang selections from Tosti and Sullivan, while Miss Cora R. Miller, of New York, lent the charms of her beautiful voice in singing the magnificent scene and aria from "Der Freischütz." Altogether, the large assembly of invited guests pronounced it a most enjoyable affair.

Sullivan's latest musical production, "Iolanthe," as given at Whitney's Opera House, on Friday and Saturday the 12th and 13th inst., by the Barton Opera Company, was simply a *fiasco* of extensive dimensions, for with the exception of one or two exceedingly mediocre voices, the entire cast and chorus combined had no voices whatever, and succeeded in tiring their audiences with music that should have really been effective. The scenery was excellent and the costuming exceptionally fine.

Monsieur Mazurette, organist at St. Aftoine's Church, returned home a few days ago from a protracted visit to Montreal and Quebec; he speaks with great enthusiasm of the hospitality that Monsieur Charles Bergevin, of the last named city, extends to all artists. Monsieur Bergevin is said to be a great musical amateur, which accounts for the important gatherings that are held from time to time in his spacious salons; princely patronage goes hand in hand with art. \*\*\*

## Orange, N. J., Correspondence.

ORANGE, N. J., January 20, 1883.

THE third grand concert was given on January 18, at the Orange Music Hall, by Theodore Thomas and his orchestra. It was announced that Mr. Joseffy would perform the St. Saëns Concerto and the Liszt "Don Juan" Fantasia. This fact, combined with the excellency of the orchestral numbers, was sufficient to attract a numerous audience which quite filled our Music Hall. Unfortunately, however, Mr. Rafael Joseffy was unavoidably prevented from appearing, as a slight accident to his hand rendered him incapable of fulfilling his engagement, which, however, as we understand, will take place at the Orange Fourth Concert.

Mme. Gabriella Boema, a singer of dramatic power, endowed with a splendid mezzo-soprano voice, was the soloist substitute, and by her rendering of Weber's Recitative and Aria "Ocean, thou mighty monster," with orchestra, as well as some songs sung with piano accompaniment, pleased the audience, who by their applause and encores seemed to pardon the disappointment of Mr. Joseffy's non-appearance. The orchestral portion of the programme was rendered as only a Thomas at the head of the orchestra has accustomed us to expect.

The excellent programme, as actually rendered, and including the changes made by the non-appearance of Herr Joseffy, read as follows:

Overture, "Magic Flute".....	Mozart
Larghetto from Symphony C minor.....	Spohr
Aria, "Ocean, thou Mighty Monster".....	Weber
Mme. Gabriella Boema.	
Scenes from "Lohengrin," 1st Act.....	Wagner
"Overture to a drama".....	Hofmann
Adagio from "Prometheus".....	Beethoven
Violoncello obligato, Mr. A. Hartdegen.	
Songs—(a) Bohemian Song, "Sveta Nadeje".....	Pivoda
(b) Ballad, "Regret".....	Cowen
Mme. Gabriella Boema.	
Suite No. 4, "Scènes Pittoresques".....	Massenet
LEMON.	

...The new opera by Carl Gramman, "The Feast of St. Andrew," which was represented for the first time at the Grand Theatre of Dresden, will be reproduced at the Vienna Opera House.

## HOME NEWS.

—Levy, the cornetist, will make a Southern and Western tour under the management of Ballenberg, of Cincinnati.

—Mendelssohn's "Laud Sion," for soli, chorus, piano and organ, was recently performed at St. Andrew's Church.

—Signor Operti has accepted an engagement from Mr. Hickey of musical director at the Cosmopolitan Theatre.

—The Indiana Sängerbund have engaged English's Opera House for September 3 and 4 in which to hold their musical festival.

—Miss Emma Thursby has been engaged to sing in oratorio at the festival to be given in Boston by the Handel and Haydn Society in May next.

—"Iolanthe" is running to fairly good business at the Standard Theatre. When it is withdrawn Lecocq's new comic opera, "Michaela" (Heart and Hand) will be produced.

—"The Queen's Lace Handkerchief" has made such a hit at the Casino that a second company is being organized to make a descent on the provinces.

—The Thalia Theatre Opera Comique Company will play a week's engagement during next month at the Academy of Music, Brooklyn. "The Mascotte" and one other opera will be given.

—"The Countess Dubarry" will have its initial performance with the Thalia Opera Comique Company, at the Fifth Avenue Theatre, at the close of Miss Anderson's engagement there.

—Madeline Lucette made her first appearance as *Virginia* at the Bijou Opera House on Monday evening. Manager McCaull is rehearsing his company in Lecocq's recent Parisian success, "Heart and Hand," which will shortly be produced.

—Until the 1st of March it will not be known definitely whether George E. Whiting, the eminent organist and organ teacher at the Cincinnati College of Music, will remain there. It is more than probable that he will go East and connect himself with the Conservatory at Boston.

—Mr. Rafael Joseffy, during the performance of Beethoven's "Kreutzer" Sonata at the charity concert given for the Society of Ethical Culture, unfortunately bruised the fourth finger of his right hand so severely that he is prevented from playing the piano. We hope that this second mishap to the esteemed pianist will cause him less trouble and loss of time than the first one of a similar nature which occurred in the beginning of his sojourn in this country.

—A. A. Arment, the agent of the Mapleson Italian Opera Company, is now ready to receive subscriptions for the spring season of fifteen performances at the Academy of Music. Mme. Adelina Patti, Mme. Albani, and Mme. Scalchi, with Signor Ravelli, Signor Galassi, Signor Monti, and the other members of the company of last season will appear, and the season though brief, promises to be brilliant. The first performance will take place on the evening of March 12.

—The first opera ever given in Chicago with Mme. Patti in the cast called forth an audience as large as McVicker's Theatre would hold—in fact, the sale of standing room was stopped before the curtain rose. The audience represented a much larger sum of money in the box than any like performance there ever did before. The opera was "Semiramide." Mme. Patti received an ovation throughout, being frequently called before the curtain, and the favor bestowed on Scalchi was only slightly less marked than that awarded Mme. Patti.

## FOREIGN GOSSIP.

...A German vocal quartet is about to visit London.

...Campanini has been in Milan, according to *Il Trovatore*.

...During the carnival season at Guestalla a new opera by Angelo Conti will be produced.

...Brahms' new piano concerto was recently performed in Liverpool by Charles Hallé, at one of his concerts.

...The German Academy of Singing at Buenos Ayres celebrated on November 6 the ninetieth anniversary of its existence.

...Moritz Moszkowski's grand opera, "Boabdil," the libretto also by Carl Witkowski, is receiving the master's finishing touches.

...A new theatre is to be built at Valparaiso, a solid and elegant structure, which will hold about 2,000 persons. It will cost somewhere near 1,070,000 francs.

...Birmingham, England, has now its popular chamber concerts. At one recently given a string-quartet in B flat, opus 15, by Ebenezer Prout, was performed. It met with much favor, especially the second movement, an Andante.

...It is not often that a singer retains the hold upon the public that Sims Reeves has done, for he is yet delighting the British public by his rendering of old and popular ballads. In one song he moved the audience to tears; in another he aroused the greatest enthusiasm. Marie Roze is also delighting the English public with her vocal efforts. She recently sang at the Royal Albert Hall.





# THE MUSIC TRADE.

## IMPORTANT NOTICE.

Our Correspondents, Contributors and Contemporaries will please take notice that the Office of the "Musical Courier" is located at No. 25 East 14th street, New York.

## REPRESENTATIVE MEN.

AMONG the members of the piano and organ trade there are men whose strong individualities impress themselves upon the various systems they have adopted to advance their business interests. In fact, some firms are completely identified with one leading mind in the house, which dictates the policy and occupies, as it were, a diplomatic position.

Henry F. Miller, Jr., for instance, dictates the policy of the house of Miller, and in conjunction with the other "boys," as they are prone to call themselves, manages the extensive business. "Harry" is a man of fine physique. He is positive in his views, has decided opinions, acts boldly and with determination after he reaches a decision. His policy is aggressive. There is one thing he believes in thoroughly, and that is in the future of the Miller piano. Mr. Henry F. Miller, Sr., spends only a few hours a day in the office.

A thorough business man is at the head of the New England Organ Company. Mr. George McLaughlin, who has charge of the destinies of this company, is a man of great force of character. His energy, combined with a keen appreciation of the demands of the trade and his knowledge of men and things, are at the bottom of the unqualified success this company has attained.

Mr. Ernest Knabe, of William Knabe & Co., Baltimore, Md., is reticent and receptive. He is a good listener, and makes excellent use of that "by no means ordinary quality. When he does speak, there is meaning in his utterances, and what he says he means. The immense business of this prosperous house is controlled in most of its details by Ernst Knabe, who is thoroughly posted in manufacturing pianos and in the general condition of the trade.

"Jim" White as the treasurer of the Wilcox & White Organ Company, Meriden, Conn., is called by his friends a far-seeing, active and dignified business man and financier. The faintest suspicion of fraud and deception is recognized by him instantly, and he abominates all transactions that are not clean and above-board. His mercantile ethics are of the purest character, and have guided him ever since he first occupied his important position with the company.

His father, Mr. H. K. White, is the manufacturing superintendent, and has complete control of the construction of the organs. A great part of the success is due to his knowledge of organ building.

Mr. Lyon, of Lyon & Healy, Chicago, is a suave, agreeable gentleman, one of the most accomplished salesmen of pianos and organs that the trade has ever produced, an excellent judge of human nature; a good talker, with lots of material on hand to talk about, and a business man who anticipates the exigencies of trade. He is at the head of a house that will do about \$1,000,000 worth of business in 1883 in pianos, organs, sheet music, and small musical merchandise.

Mr. Lyon is somewhat portly, and has a benignant look which indicates a kind and charitable disposition, but he possesses at the same time force of character, and has cultivated a determined will, which he has hitherto exercised to advantage.

Mr. Sohmer, of Sohmer & Co., has done a great deal to push that firm into the prominent position it now occupies. He appears to be in good humor at all times, which phenomenon is probably due to the fact that he has nothing to complain of in a business way, and does not suffer from indigestion. He is punctual in his habits, quiet in his disposition, alive to the important events that affect the trade, and an able judge of a piano. In fact, we might aptly state that "he knows it all."

There are many gentlemen in the trade whose characteristics it is pleasant to dwell upon, and we may make casual mention of them in the future.

## ORGAN EXPORTS.

THE importance of our shipping interests cannot be overestimated when we consider the influence they must eventually exert upon our export trade. America is only as yet beginning to feel its power as a supplying country to the rest of the world. Confining ourselves to the musical instrument trade, it cannot but be flattering to our pride to perceive the steady increase in the number of pianos and organs annually shipped abroad, especially to England, and her pros-

perous colonies. Particularly numerous are the reed organs that leave the various ports of the States for consignment abroad. These instruments have grown in popularity with foreigners, and bid fair to totally eclipse the English and French harmoniums—once so fashionable.

American reed organs are not only more exquisitely voiced than these instruments, besides embodying a greater variety of stops and consequent variety of tone effects, but the cases which surround them are in the highest degree tasteful and attractive. It is, therefore, no wonder that rich Europeans should prefer to purchase an attractive American reed organ rather than a plain harmonium. Every prominent reed organ manufacturer is now represented abroad and finds it pays him. From these indications it would appear that if our shipping facilities were greatly improved, it would soon have a very perceptible effect upon our export trade in pianos and organs.

In this connection it is of interest to add an extract from the late report of United States Consul Wells at Dundee, Scotland, which states that—

"American organs have an enormous sale in Dundee; everybody with the slightest musical taste, that can manage to scrape together a little money, buys one of these splendid and sweet-toned instruments; indeed, by reason of their beautifully artistic design, they are very popular as articles of furniture. They are almost entirely superseding harmoniums in the churches, schools and homes of this district."

The American organ is established on a permanent basis in Europe and the English colonies, and the trade of the future depends entirely upon the manufacturers here, who can increase it by maintaining the high grade of their instruments.

THE question of cheap sheet music (five-cent issues) has lately received much attention. Claims have been made for it that are untrustworthy on their face, for there is no denying the fact that most five-cent pieces are not to be dignified by the name of music. But even these valueless pieces are full of typographical mistakes and errors in harmony. No doubt, certain publishers find that it pays to pander to the taste of those who only frequent variety theatres, and to this inclination no exception can be taken (from a business point of view); but when such publishers appear in all their glory and proclaim themselves public benefactors, then they should be held up to view and their exact position defined. Five-cent pieces of music will not languish for want of purchasers, notwithstanding the faults that they contain and the miserably poor style in which they are prepared. Dealers of excellent reputation who cater to the better part of the sheet-music trade need not be prejudiced against five-cent pieces, as they are fully alive to their general worthlessness; but they should combine to exclude them from the market as far as possible. In their effort to do this, they will receive the assistance of all the best publishers, whose copyrights and reprints are of a certain standard value. It should be sufficient for the musical public to be told that there is not a publisher of any note engaged in issuing these five-cent monstrosities, a fact that speaks little for those who boast of their large trade in this line.

## Chickering in the West.

The following notice is from the *Detroit Free Press* of January 19:

BRANCHING OUT.—C. J. WHITNEY'S LATEST MOVE IN THE COMMERCIAL WORLD.—C. J. Whitney on Wednesday closed negotiations for one of the most important commercial ventures even he has ever embarked in. By those negotiations he has obtained absolute control of the States of Michigan, Illinois, Indiana and Iowa, for the sale, within that territory, of the Chickering pianos. The magnitude of the scheme can be fully appreciated only by those familiar with the music trade, but it can be safely set down as a stroke of enterprise to have achieved which there are men in this country who would have gladly paid an enormous sum. On the heels of the bargain, Mr. Whitney has given one order for five hundred instruments, to be delivered to him May 1, 1883, at which time he will open a warehouse in Chicago for the better dispatch of his business. It was a shrewd and characteristic move, and will place Mr. Whitney in the front rank of the trade in America.

This report is only partly true. C. J. Whitney controls the sale of Chickering pianos in Michigan, and in accordance with arrangements just consummated, Mr. Whitney will also control the sale of the Chickering pianos in Chicago and immediate vicinity, and certain valuable sections of Indiana and Iowa. Mr. Whitney will open a large warehouse in Chicago by May 1, and will have Mr. Cross, now of the firm of Pelton, Pomeroy & Cross, as associate in the Chicago house. It is true that an order has been given for five hundred pianos, to be delivered by May 1, 1883.

This is a splendid beginning for 1883, and insures a continuance of the present prosperity of the house of Chickering.

## Princess Louise and Knabe.

During her stay in Richmond, Va., the Princess Louise had a Knabe Upright Grand in her parlor in the hotel. Her First Maid of Honor, Miss Hervey, is an accomplished pianist and played the piano constantly.

Before the departure of the Princess the following note was addressed to Messrs. Ramos & Moses the Knabe agents in Richmond, Va:

EXCHANGE HOTEL, RICHMOND, January 18, 1883.

Miss Hervey is desired by Her Royal Highness Princess Louise to thank Messrs. Ramos & Moses for the Knabe upright grand piano they sent for her to try.

It is a beautiful piano, and H. R. H. was much pleased with its tone and power.

This is an unequivocal compliment, which must prove valuable to William Knabe & Co.

## Trade Notes.

—The Louisville Cotton Exposition opens in August, 1883.

—We understand that there is no cessation of business activity with Estey & Co.

—J. Pfriener, piano-hammer coverer, New York, has given a \$500 chattel mortgage.

—I. W. Buchanan, Osage, Ia., music dealer, has given a chattel mortgage for \$170.

—William Rohlfing & Co., of Milwaukee, Wis., are importing large quantities of foreign music.

—J. Rowe, organ-pipe manufacturer, Westfield, Mass., has given a chattel mortgage for \$300.

—William Heinekamp, Jr., has become a partner in the firm of William Heinekamp, Baltimore, Md.

—Wessel, Nickel & Gross have contracted for a Corliss engine, which will soon be in place in the factory.

—J. B. Cameron, Indianapolis, Ind., dealer in music and musical instruments, has made an assignment.

—The W. W. Kimball Company, of Chicago, is shipping large numbers of organs every week East and West.

—G. W. Glasford, dealer in music and musical instruments, Lockport, N. Y., has made an assignment in favor of O. E. Moody.

—The New Zealand Shipping Company, of New Zealand, is arranging for a direct steam communication from the colony to England.

—The name of the firm of Hoggson & Pettis, New Haven, manufacturers of organ-stop knobs and stems, has been changed to the Hoggson & Pettis Manufacturing Company.

—Mr. Charles H. Steinway, one of the junior members of the firm of Steinway & Sons, left on Saturday last by the steamer Chattahoochee for Savannah, for a few weeks' vacation.

—It is rumored that a large Eastern publishing house is soon to open an extensive branch house in Cincinnati. The Eastern house thinks there is room for more sheet-music trade in the Ohio Valley.

—Henry G. Schutz, Alexandria, Egypt, has made arrangements for representing various manufacturing firms in Egypt, and tenders his services to all American houses who wish to push their trade in that direction. His long residence in and familiarity with the country enable him to judge of its requirements.—*The American Mail*.

—The fire which broke out on Tuesday, January 16, in Tweddle Hall, Albany, destroyed Mr. Edward McCammon's retail piano wareroom, situated under the hall. Including the damages to sheet music, the loss will be less than \$2,000 over the insurance. About twenty pianos and twenty-five Ithaca organs were destroyed. Mr. McCammon has rented No. 53 North Pearl street, an excellent location.

—Messrs. Steinway & Sons have sold to Gideon Fountain, of this city, the nine vacant lots corner of Lexington avenue and Fifty-third street, for \$110,000. These nine lots were formerly used as one of Steinway & Sons' lumber yards, which are now located near the case-making factory of the firm at Astoria, opposite One Hundred and Twentieth street.

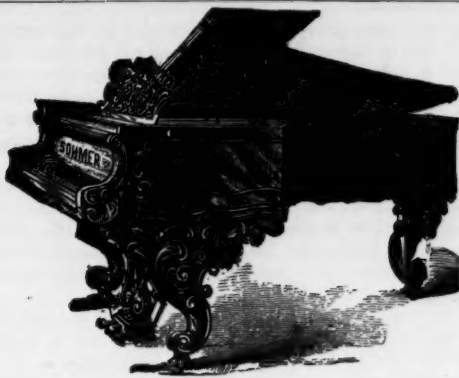
## Trade Journals.

What commerce does to stimulate the industries of the world, the trade journal does for the trade it represents. It would be difficult to name a trade of any importance which is not represented by its journal. The reason of this is clear enough to those who know how much absorbed good workmen are in their calling, and how anxious they are to know what is going on in their own immediate world—what improvements and developments are taking place, what is new, and what becoming obsolete. As the daily paper presents to the general public reports of notable events in the social, political and commercial world, so the trade journal culls all facts bearing on the interests it represents, and furnishes them to its readers.—*Pottery Gazette*.



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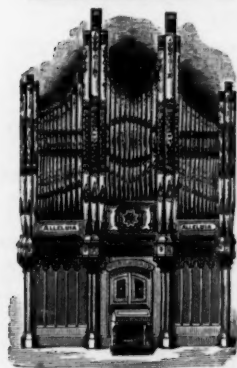
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## THE "SYMPHONY" ORGAN.

*The Latest Production of the Wilcox & White  
Organ Company, of Meriden, Conn.*

**An Organ of Remarkable Power and Unique in  
Many Respects—The Result of Thirty-five  
Years of Study and Experience  
of Mr. White, Sr.**

**D**URING the past summer we called at the factory of the Wilcox & White Organ Company, in Meriden, Conn., and found the senior Mr. White engaged in experimenting on an embryonic organ, which in its unfinished condition at that time produced some remarkable tone-effects, and which we unhesitatingly stated would make a sensation. Mr. White informed us that he had been experimenting for many years to produce this novelty among organs, and that within a short time he would be ready to submit the instrument to the judgment of the musical world.

The organ was completed, and last week we again called at the factory to listen to the first finished "Symphony" organ, as it has most properly been decided to call this instrument.

It is about the size of the ordinary reed organ, but its mechanism is far more comprehensive. Instead of the usual number of reeds, it has six full sets of five octaves each, no two of them being of the same tone or *timbre*, each set being distinct and unlike any of the others.

The construction of the action is unique, as instead of being placed *under* the keys it is placed in the *rear* of the keyboard, and every set of reeds can be seen by simply removing the front-board or by raising the lid. Should a reed be clogged by dust or other foreign substance, it does not require any length of time to remove it; but the reed can be withdrawn and replaced in less than two minutes. This upright position of the action insures volume and power of tone and a *directness of expression* which must impress every one interested in music and in the perfection of musical instruments. A singular result of this construction is that the board at the back of the action is placed in such a relation as to perform the office of a sounding-board.

The entire mechanism is a most successful scientific device, as it serves to augment the currents of vibration and render them in the highest degree resonant and pervading. The body of tone that can be produced under proper manipulation of the keyboard and the bellows, will undoubtedly surprise every listener. At the same time there is nothing complex in the construction of this instrument, as it is operated just as easily as any other organ. It is in all respects a practical organ.

The bellows is readily sustained with the use of one pedal only,

and with comparatively no exertion. Some of the most remarkable effects of expression can be produced with the pedal. The swell is built on the principle of the swells in large pipe organs, and is controlled by the knee. The tremulant is the genuine revolving fan, and is so placed as to affect each set of reeds equally.

Each set of reeds is distinct, but at the same time is susceptible of combinations, which enable the player to produce orchestral effects which are perfectly surprising in their totality. These peculiar effects, and the intermingling of solo passages, together with the results that can be produced with the proper use of the bellows and the swell, are so similar to reduced orchestral effects that the organ has been named the "Symphony" organ.

The case is of solid black walnut and elegantly designed, rich in massive carvings, with French walnut panels and is suitable for either parlor, church, Sunday schools, lodge and for the use of professional musicians.

With the exception of the tremulant, every stop operates a different set of reeds, and the performer can draw any stop with the assurance that the special effect desired will be obtained. Endless combinations can be obtained by persons at all skilled in the art of registration in organ playing. We predict for the "Symphony" organ a prosperous future.

We append the specification:

*Scale, F to F—Five Octaves.*

SIX FULL SETS OF REEDS OF FIVE OCTAVES EACH.

CLARINET.....16 feet treble.....	Quality of the clarinet.
CLARIBELLA.....8 feet .....	Mellow and soft.
DIAPASON.....8 feet .....	Strong, pervading.
PRINCIPAL.....4 feet .....	Brilliant and strong.
VIOLINA.....8 feet .....	Quality of violin, stringlike.
PICCOLO.....2 feet .....	Characteristic, brilliant.
HARP JUBILETTA.....8 feet .....	Combination of the violin and claribella.
CORNOPEAN.....2 feet bass .....	Brilliant and penetrating.
BASSOON.....4 feet .....	Characteristic.
VIOLA.....4 feet .....	For accompaniment.
MELODIA.....8 feet .....	Strong, round and rich.
CREMONA.....8 feet .....	Rich, mellow and soft.
CONTRA BASS.....16 feet .....	Powerful set of heavy reeds of 17 notes.

## Accessories.

Fan Tremulant.

Grand organ knee swell.

Knee swell operating upon the shutters in case.

—Blüthner, the Leipzig piano manufacturer, has a speaking-tube attached to his desk which runs to the basement, and while seated with him in his office, the visitor suddenly hears him call for "two beers," which are rapidly produced and usually just as rapidly consumed.

—We notice that the firm of Steinway & Sons have donated the sum of \$500 to the fund for the benefit of the sufferers by the recent disastrous floods in Germany, and we learn that there is a collection list circulating in the piano trade for the same laudable purpose. The central committee consisting of fifty of our most prominent German-American citizens transferred on January 20, by cable the sum of 100,000 marks (\$24,000), as a first instalment to the president of the German Parliament at Berlin.

## Kranich and Bach.

We notice that this enterprising firm has again increased its manufacturing facilities by securing a building of 25 feet front in Second avenue, which is now being arranged to be used as an annex to the main factory. The demand for instruments has increased gradually and steadily to such an extent that the present large space has been found entirely inadequate for the business. In consequence of this Messrs. Kranich & Bach have been obliged to enlarge several times within the past few years, in order to keep pace with their growing trade.

Last year the firm could actually have sold 400 pianos more than it did make, but its facilities were already overtaxed and it was impossible to furnish the instruments. The trade has, however, been retained, and notwithstanding the general dullness at present prevailing, this house is continuing just as busy as at any time during the past year.

The baby grand manufactured by Kranich & Bach has attained a widespread reputation among the best musical judges here and in the West, and is selling rapidly. Its chief features are strength and great volume of tone, together with a sympathetic touch which attracts every accomplished pianist.

## Exports and Imports.

PORT OF NEW YORK—WEEK ENDING JAN. 16, 1883.

## EXPORTS.

Liverpool.....	1 organ.....	\$68
Canada.....	3 mus. instruments..	101
Havre.....	1 organ.....	80
".....	2 cs. banjos.....	25
Mexico.....	2 organs.....	75
Central America.....	1 mus. instrument..	63
United States of Colombia.....	8 orguinettes.....	50
Venezuela.....	1 piano.....	325
Santo Domingo.....	1 organ.....	125

Total..... \$912

For week ending Jan. 20, sounding-boards to London. 450

## IMPORTS.

Musical instruments, 114..... \$15,057

—A passenger on a railway train who was riding in a sleeping-car was injured by the falling of his berth. The company defended on the ground that it had no contract with the passenger and owed him no duty, but that he must look to the sleeping-car company. The court said: "We have no hesitancy in saying that in the absence of notice that the company will not be liable for defective appliances in the sleeping-car, or negligence of servants of the sleeping-car company, a passenger may well assume that the whole train is under one general management. How far a railroad company may, by agreement with a sleeping-car company, known to the passenger, exonerate itself from liability for such injuries, is a question concerning which we express no opinion."

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but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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